

SERIES II.

2 and 3 PARTS STAFF NOTATION

TRADITIONAL IRISH AIRS

Selected from the Irish and
Anglo-Irish Song Books by
Rev. P. A. Walsh, C.M.

PIANOFORTE ACCOMPANIMENTS by
Annie W. PATTERSON, Mus.Doc.



PART 4

Browne · and · Nolan · limited :

SERIES II.

Traditional Irish Airs

Selected from

“ceól ár sínsear,” “ár sceól féin,” “síò-ceól,”
AND “SONGS OF THE GAEL”

As Collected and Edited by

THE REVEREND P. A. WALSH, C.M.

WORDS IN IRISH—AIRS IN STAFF NOTATION

*Arranged for Two and Three Vocal Parts
with Pianoforte Accompaniments*

BY

ANNIE W. PATTERSON, B.A., Mus.Doc.

PART IV

Price, Two Shillings and Sixpence

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PART IV

Gift of Fred Norris Robinson

FOREWORD

THE First Series, which contained a selection of fifty airs, selected from my various books of old Irish airs, has been so favourably received by the public, that I was encouraged to select for publication in Staff Notation a further batch of airs which I here give to the public, and which number fifty-two. The work of harmonising and writing piano accompaniment has been entrusted to the same distinguished musician who did the First Series—Dr. ANNIE W. PATTERSON, B.A., Mus.Doc.

As in the First Series, so in this Second Series, the arrangements are in two and three parts. In the cases where three-part harmony is found, a skilful teacher may have the harmony sung as a two-part chorus, if this should suit the exigencies of the pupils. Only, in the case of two-part singing, a certain harmonic knowledge will be useful to the teacher, so as to make good “endings” (as full as possible), and also to choose intervals of third and sixth in preference to the more empty-sounding fifth or fourth. With the piano accompaniment the full harmony is filled in.

I think it well to embody in this Series the highly serviceable notes which Dr. PATTERSON kindly furnished me with for the First Series.

The reference to the pagination of “Ceól ar Sínear,” wherever found, is a reference to the revised and improved edition which was published in 1923.

The piano accompaniment in some of these airs will be found useful for teachers whose schools will use the school-cards which I am publishing. Each card will have one song in three-part harmony with three verses under the music.

AN tAchtair pádrúis breachtúil.

17th March, 1925.

N.B.—No words are printed under the “Endings.” The words to be sung are the same which are sung for the bar or bars immediately preceding the D.C., and will be different, of course, in the several verses.

The grace note (Appogiatura) where introduced in the vocal parts, if used, should be interpreted in the “traditional” manner of the rural singer, rather than in its classical sense.

NOTES ON THE MUSICAL ARRANGEMENTS OF REV. FATHER WALSH'S GAELIC SONGS

REGARDING the musical arrangements of the above, every effort has been made to render them as widely acceptable to Schools and Music Students as possible. First, the airs have been translated from the Tonic Sol-fa to the Staff Notation, following the Revd. Editor's indication as closely as possible. Then, the tunes have been vocally harmonised in two and three parts, the latter invariably when the compass permitted it, so as to enable them to be sung by two to three treble voices. In cases where the school-class does not easily permit a division into first and second trebles and altos (contraltos), an experienced teacher will be able to choose which of the parts written on the second line may best be taken by young singers possessing the lower range.

In all cases it is advisable, when possible, to use the pianoforte accompaniment, in order to secure a complete harmonic effect. This accompaniment has been written simply, yet with the greatest care, so as to secure an adequate support for the voices, and yet avoid, almost wholly, the doubling of the melody in unison on a tempered instrument. This should aid intelligent singers in getting *just intonation*; a most important factor in the correct interpretation of Irish folk-music. Should it be preferable to sing any one number as a solo, the piano part again will be found so designed as to give all the needful accompaniment, and thus furnish means for musicianly solo vocalism.

So as to economise space, Repeats are often used, generally with varied cadences, marked respectively 1., 2. (signifying *primo*, or *secundo tempo*). It will be seen also, so as to preserve uniformity, that Italian rates of speed and marks of expression are used throughout, as these are universally recognised in musical notation. These Expression Marks should be most scrupulously observed, and attempts made to obtain graduated light and shade of tone, coupled with accurate vocal production. These points can only be properly attended to under the tuition of a skilled vocal teacher. As but one verse of each song is printed in Gaelic, the letters *D.C.* (*da capo*, i.e. from the beginning) refer to the rendering of two or more verses (these being available for the student in Father Walsh's Tonic Sol-fa volumes, published by Messrs. Browne & Nolan, Ltd.).

One or more bars, as an "Ending," are also appended, so as to give a finished conclusion to the whole. When finishing the song this "Ending" may, at the discretion of the performer, be substituted for the bar or bars immediately preceding *D.C.* Finally, it should be noted that the marks of expression attached to the upper vocal stave (1st treble) are intended also to apply to the parts for the second trebles, pauses alone being indicated on the lower of the vocal staves, as these should be most diligently observed and held, generally for three beats of one of any given bar. Attention to all indications of speed and expression will greatly add to the beauty and appeal of these exquisite native melodies, and both singers and teachers are earnestly advised to give such "Expression" the fullest and most careful practice.

eirne ní pèadair.

Ollam Ceòl.

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Allegretto. *mf* *cresc.*

lr fad-a d'ám aran mbai-le reo am' com-nuidé am' aon-ar San air-ig-eao ra

mf *cresc.*

rras-a'gamhán t-ór buide taobh lom Deir ainmibean na cab-air-eacé: Sé'r dóig-éige a laos lom Na glac-par i dtí

f

rit. *Cuprá.*

máe-ar tú gan pó - cáí méi-té' Ar geobam airís an crúiscín ar bíod ré lán. Spádo mo éoróde mo crúiscín

ff *rit.* *f*

cresc. *ff* *rit.*

Sláin-te geal mo muir-ninlr cum-a liom an cúil-in Dub nú bán, Ag-ar geobam airís an crúiscín lán, lán, lán.

cresc. *ff* *rit.*

Andante espressivo. *mf*

Mo síán le dú-tracht d'éi - rinn 'Soo áeóil boct le sí - le

mf

cresc. 1. *rit.*

ápaða. Mo síán le du - ta óear - cae sían déire-a ui - le, 'gnae; Mo
síán le dún na méic - breac Na réim-íearí na mbuinn-eal

f 2. *rit.*

mbán Do épaet - aó hóm - ra ar naom - taet An Aon-Micín d'fui-ling páir.

f *rit.*

*Red. ** *Red. ** *Red. ** *Red. **

Allegretto.

mf

§

bí di - var - sion aep - ac ap an don - ac, Mór - éuro aep ar
(Cuprá) Raoa-olam Rain - ví Raoa-olam Rain - ví Raoa - olam Rain - ol

mf

Red. * *Red.* *

cresc.

rit.

f

aoib - nír Ceól - ta néat - a rpoit ar rleip ruit Feoil dá gléar éun bío ann bí
Ré - tí 'San Raoa - olam Rain - ví Raoa-olam Rain' ar mal-luig-té'n dream tín-céir - í.

cresc. *rit.*

Red. * *sim.*

ff

Whis - key'r ale ann fíon Se - né - va brian - da ciao - ac bríog - uia Plán na déir' a -

f *ff*

Red. * *Red.* * *sim.*

rit.

al § Red.

Cuprá (Ending for Cuprá)

pán rin-réir Ar cáir ar scales dá ósol ann San

rit. *Red.* * *Red.* *

IS COIR SÚO CUIRNEAM. Ронн: "THE BOYS OF WEXFORD."

Allegro moderato.

mf §

Ir cóir rúo cuir-neam ar na caoi - riú Croide -
 O'ful - aing ior-bairt, ar a' - io - n-ghil

mf §

*Red. * Red * sim.*

1. amail — gúioin-ac croda, — naíaró cam - óliger éa - gcóir, Cuir
 2. *f*

ff

bhúro nár cuibe ar fearann na h-áoróeal, San fill - ead 'pír ar reól, Le gháo dá ucír doir
 eir gac ior-bairt ar ar ior-gail, Níl-míó - ne claoir-te fóir; An bhac nár reíoc, bíod

*Red. **

rit. 1. Cuirfál 2. *D.C. al. § (Ending)*

fill a ghroide do oíl - reáct, oíl, — i — ngleo. Tar
 leir an n-áoróe, Ar beam ai - pír — i — gcóir. Cuirfál

rit. *D.C. al. § (Ending)*

*Red. **

For Irish song see "Ár Ghcéol Féin" p. 94. Also "Gcéol Ár Síneam" p. 58. For Anglo-Irish song see "Songs of the Gael" I. 76.

A MÁIRE, A SRÁD. Form: "Póirt Dorthon."

Moderato.

mf

A — má — re, a srá — d ir — tú — tá 'm é — rá — d, O é —
 oual — dam — bua — d na — cú — í — se — o'fá — dail, So —

1. 2. *cresc.*
 tabair do lámh do olúic dam; 'S gur óil - tá. A cúil na n-oual r'é mo
 brác ná — déan me —

cresc.
 cúmao do buan, Naé bfuil-im leat fuaró - te; gcleam - nar, Ar beao do-ouairc fá —

rall. e dim. *D. C. (Ending)*
 ríor - - shuam, Má — bí a bfuil-uaim - re a ann - ract.
rall. e dim. *D. C. (Ending)*

Con spirito. mf

1.

Naé é reo an rceál deasriac ran tír - re - a - n - a - calp époide 'gur
fás - bar ré Creas - an an lí ne - do

mf

2.

brión, O - utéio re go utín Fál mór. A leitéao de rceao - aó'r de

cresc.

éaoim - e Níor cluin-eao 'ran utír - re - rór, Dúo níl a - gairm - e a

f

8va

rit. *D. C. (Ending.)*

miong - naó Ó - cail - leao, far - aoir Eógan Cóir.

rit. *D. C. (End.)*

8va

Andante. *mf*

'Sé fáit mo buair - ta ná faigim ceo cuair - ta 'Sa ngleann-tán
lua - cair Ann 'r im an uac - tar 'Sgo túr an

mf

rit. *rit.* *f* *tempo*

uas - neac A mbíonn mo ghrá; bíonn míl an fuaite 'bíos na cinn faoi blá. Níl gaoit a

rit. *rit.* *tempo*

ocuaró ann, Níl fear-éinn buan ann; Tá cal - éad 'r cuan ann Ais luing 'r as báo; Tá tuil-leaó

f

rall.

buaró ann, Níl tuar na cuaité ann, an té déan-fao ruar le n-a múirínín bán.

rall.

AR AN SCOIL MÓIR.

Con espressione. *mp*

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the tempo and expression marking 'Con espressione. mp'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are in Irish and are written below the vocal line. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like *mp*, *cresc.*, *f*, *ff*, *rall. e dim.*, *p*, and *pp*. There are also performance instructions like '1.' and '2.' for first and second endings. The score is marked with 'Ad.' and '*' at several points, likely indicating where to add ornaments or specific performance techniques. The lyrics are: 'Ar an scoil móir a bím 'mo cónn - nuide 'Sur mé fadó uir - tí - re 'n cúil - in óm - ra A dhruaio mar óo - lár a-noir le bliain, A5 cuim-neam mór - áir a béal tá bliun. Ar tigeaet an Dom - naid bím go ró - lágaet Ar fúil go reól-fao Dia am' beal-ac í; Aí - rir trác - nón - a bím - re brón - ac A5 cuim-neam 'n cónn - páo mo cail - in éaoin.

ΜΑΥΡΤΙΝ ΣΕΟΙΣΕ. Φωνη: "ΟΔΥ ΤΕΙΩΜΗ ΤΟ ΚΟΒΑΙ."

Andante. *p* *cresc.*

Οά βρεϊε - τά Μαυ - τίν' ρέ ας άρράν Μα - μα, Σα πί - λί

mf *mp* *p* *cresc.*

dim. *pp* *cresc.*

μνά λειρ, μά βρεϊορ όό ρέιν! όί μά - τα λάν α - ce le bioράμαρ ρνάι - αοαίβ' όυρ beαs - άν ράινν - ί ι μβαρ - sín

dim. *pp* *cresc.*

p *cresc.* *dim.* *p* *cresc.*

έαολ. Σιυβαίτ ρέ α λάν άρ ρυο na háιc - e όοβαίτ' άν Ά - τα' όυρ άρ ριν ρίορ, Σνί βρευαίρ ρέ

p *cresc.* *dim.* *p* *cresc.*

dim. *cresc.* *dim. e rall.* *D. C. (Ending.)*

ρά - ραί όε έαίλ - ίν μάν - τα όυρ όυαίρ άν ράιν - beαυ' ρεαέ' ύν άν τίγε.

dim. *cresc.* *dim. e rall.* *D. C. (Ending.)*

p

Moderato. mf

1.

as an mbóirín buíde Tá mún mo éiríde 'n-a luíge ar leab-dinn 'n-a
 mui - be ó 'a olaoi, Mar óirburde an rí, Do

mf

2.

hao - nar, Sác rcaip-eap an trúct don féir glar. Ir fear de Clainn Tairis mé

cresc. ff

bíor dá com-neact Síne in gal-ar an baír dá héas - maí, Sa éuman geal ra róp, Ná

cresc. ff

rit. D. C. (Ending.)

bíor oir - ra brón as rin bua - éail deap ós do' bréas - do.

rit. D. C. (Ending.)

mf

Adagio. *mp*

Coir na brið - ve real vo bíor - ra ðo

mp

lento

rú - ðac ráim: An tap-aínð ríor ar ainn-ir éaoin An úr - la

lento

tempo *cresc.*

báin; ba ðil - e píob ná eal - a' linn 'S ná orúct ar báin; 'S ní cois -

tempo *cresc.*

rall. e dim. *D. C. (Ending.)*

epíoc mé ac bua - cáil bríog - mar, O Dún na mbáid.

(Ending.) *D. C.* *pp*

rall. e dim.

Con tempo rubato.

p Mo mí - le truaí, mo buairt, mo brón, An rceim - le rua - ís á n - uair - le ar feoí, San

mp *p* *Sempre colla voce.*

cresc. *rit.* *f* *rall.*

rlige, san ruaí, san ruair - ceat rógaí — san laoi, san duain, san cuair, san ceól

cresc. *rit.* *f* *rall.*

Cuppa. *p*

lr é do leis me i mill-eaí, gearr. lr é do éraoí mo cuir - le ar fao,

p

cresc. *rit.* *dim. e rall.*

Uair - le saeéal pá éruaí rmaet — gearr 25 cuai - ne an béar - la tuiob i nglar.

cresc. *rit.* *dim. e rall.*

Red. ** Red.* ** Red.* ** Red.* ** Red.*

Moderato. *p*

Mo plán le dút-ráct d'éirinn. 'Soo gaeil boct le gil - e
plán le du - tá déap - cáé shán

mf *p*

Red. ***

2. *cresc.*

gráda, Mo Déir - ea - cá ui - le 'gnát; Mo plán le Dún na
cresc.

Red. *** *Red.* ***

p

méit - breac, Na réim - fear na mbuinn - eal mbán Do

Red. ***

rit.

tráct-aó hóm - ra ar naom - táct An Aon - Mic rin d'fui - ling páir.

p *rit.*

Red. *** *Red.* ***

For Irish song see "Ar 5 Ceol Féin" p. 78. and School card.

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